

ARCE 50TH ANNIVERSARY GALA

MAY 15 -17, 1998

In honor of ARCE's 50th anniversary, a gala weekend in New York was organized by a volunteer committee chaired by Alan May. The first event in a series of many was a tour of the Josephson Collection at the home of Magda and Jack Josephson, followed by a reception and banquet at the Hotel Carlyle. Before proceeding to the reception, guests had a chance to bid in a silent auction on items donated by ARCE members. First on the list was a pair of Business Class tickets to Cairo, donated by EgyptAir. ARCE Life Member Bill Needle donated a print of his oil painting, "The Treasures of Tutankhamen;" Susan Allen, a wall tapestry from the Khan al-Khalili, "Trees with Birds," and Terry Walz gave a David Roberts print, "General View of Cairo from the West."

Guests were entertained during dinner with a selection of songs performed by Kamel Boutros, an

Egyptian tenor, who has sung with the Metropolitan Opera. The evening ended with Terry Walz announcing the winners of the silent auction.

Saturday's busy schedule began with coffee at the Institute of Fine Arts and two lectures. The first was given on the Abydos Excavations, by the Institute's David O'Connor, and the second by Dieter Arnold of the Metropolitan Museum of Art on its excavations at Lisht. That afternoon an indefatigable group toured the Halkedis Collection at the home of Aris and Ted Halkedis. There was just enough time to get back to the Metropolitan Museum of Art for ARCE Vice President Richard Fazzini's slide presentation of "A Passion for Egypt: An Illustrated ARCE History."

This was followed by the presentation of the first ARCE Distinguished Achievement Award to William Kelly Simpson, Professor of Egyptology at Yale University and Curator Emeritus of the Museum of Fine Arts, Boston, for his contributions to Egyptian studies. James Allen spoke on Dr. Simpson's early career at the Metropolitan Museum of Art, Miguel de Bragança spoke on his association with the Museum of Fine Arts, Boston, Mark Lehner as his student at Yale University and David O'Connor on their joint excavations at Abydos and work in Nubia. Excerpts from their comments follow:

"When I first met Kelly, I was immediately impressed by the fact that he held not one, but two of perhaps the most desirable jobs in his field—as both Professor of Egyptology at Yale and Curator of the Egyptian Department at the MFA. And, over that 17-year period while he was at the MFA, he certainly devoted full time to each, braving oil shortages, blizzards and Boston's famous traffic to drive back and forth between Boston, New Haven, Katonah, and New York. In fact, the week of my comprehensive exams at Yale happened to coincide with the aftermath of the great blizzard of '78. I thought I would have a brief respite as he was in Boston and the mayor had banned all non-essential traffic (this being in the pre-fax machine/internet dark ages). Not at all; he somehow wrangled a special laissez-passer, got to New Haven and the exams were on."

Miguel de Bragança

"I was honored to speak about William Kelly Simpson not only as a teacher and advisor, but friend and senior colleague. In the former, more formal role, I am grateful for Kelly's patience and forbearance. For I wonder if Kelly recalls the very beginning of my program at Yale. I remember well that first day, a Monday, just after I flew back from Cairo over the weekend. My signals

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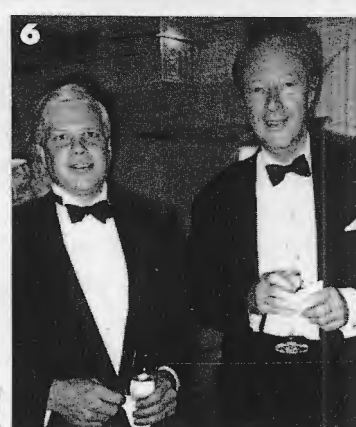
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were crossed, and I expected that Monday to be a day of general orientation. In fact, orientation for new graduate students had been the previous Wednesday! I arrived in New Haven on the train from New York City, where I was staying at that time, wondering if I could possibly handle this program by commuting.

"I stepped into Kelly's office just as Pascal Vernus, the Visiting Scholar from Paris, was handing out texts to senior students, like Leo Depuydt, and attending scholars, such as James Allen on tense and aspect in ancient Egyptian language. These texts, including Old, Middle, and Late Egyptian passages, and even, at least one from the Ptolemaic Period, were not for us to prepare for the next meeting, but to sight-read during that session. My ancient Egyptian, to date, was either self taught (or mis-taught), or gleaned by sitting in on sessions with James Allen in Cairo five years earlier. Following the seminar I went upstairs to see Ben Foster, who was Director of Graduate Studies at the time. He suggested I might want to get started in Akkadian or some other second Near Eastern language—perhaps Hittite, and the French exam was on Thursday and the German exam on Friday, and I might want to get them out of the way. Next, Leo Depuydt conducted me to my first class in Coptic, taught by Bently Layton. It was soon clear that every student except me was already adept in Greek, whose script was borrowed for Coptic, as I tried to absorb the two-hour lesson on the expansion of the definite article. By the time I made it back to Metro North in the late afternoon and the train was ready to depart for New York, I wondered whether I should get aboard or jump in front of it!

"I suspect that, before I started my program, Kelly thought I knew more than I did. So my beginning in the

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1. Richard Fazzini speaking at Gala Dinner. **2.** Alan May, Gala Chairman with Lee Collier on the left. **3.** Dr. Fatima Allan and Mrs. Leila Haddad, among many Egyptian Americans attending the Gala. **4.** Dr. Mona Mikhail flanked by former Ambassador to Egypt Nicholas Veliotis (r.) and on the left, His Excellency Nabil El Araby, Egyptian Ambassador to the United Nations. **5.** Group from the University of Pennsylvania: David Silverman, Curator of Egyptian Section of the University Museum; Jennifer Wegner, Josef Wegner, Assistant Professor and Catherine Clyne, Assistant to ARCE's Executive Director. **6.** Honoree Professor William Kelly Simpson and on his left, Miguel de Bragança who spoke on Saturday about Simpson's accomplishments while at the Museum of Fine Arts, Boston. **7.** Adina Savin, Gala Vice Chairperson with Diana Craig Patch (r.). **8.** Kamel Boutros the young and immensely talented tenor at the Metropolitan Opera sang two songs. **9.** Charles Herzer, ARCE Treasurer, with wife Adrienne Rourke.

CONSERVATION OF SABIL-KUTTAB COMPLETED

On May 24-25, 1998 the American Research Center in Egypt celebrated the completion of the architectural conservation of the Sabil-Khuttab (fountain-school) of Nafisa al-Bayda at the Bab Zuwayla in Cairo. Sunday morning, Farouk Hosni, Minister of Culture of Egypt; Daniel C. Kurtzer, US Ambassador to Egypt; and Dr. Gaballah Ali Gaballah, Secretary General of the Supreme Council of Antiquities of Egypt participated in the ceremony at the site commemorating the achievement. The celebrations continued Sunday evening with a reception at the ARCE's Cairo headquarters attended by the American Ambassador, Dr. Gaballah, and over one hundred fifty guests from Cairo's cultural, diplomatic and business communities both foreign and Egyptian. In honor of the event, ARCE's Egyptian Antiquities Project, funded by a grant from USAID, mounted an exhibition of photographs, graphics and text documenting the restoration project. The before and after pictures vividly highlighted the extent of the work required to rescue this lovely building. The sabil restoration is a perfect fit with the Egyptian government's plan to redevelop the whole length of the Qasaba street, with the sabil-kuttab as a small bookshop where visitors can learn about the neighborhood and its history.

The area of the Bab Zuwayla is particularly rich in Islamic monuments. To the south, a series of bazaars leads to the earliest quarters of the city, which sprung up outside the royal enclosure. To the north lies the 10th century royal quarter of al Qahira, which evolved into the



Above: The Sabil-Kuttab before restoration in 1995. Below: The Sabil-Kuttab after restoration in 1998.



heart of the capital city, while to the southeast stands the Citadel, seat of the Egyptian government from the time of Saladin until 1869. For centuries the commerce of the Muslim world flowed through this gate, and the area was at the heart of Cairo.

Among the great landowners of Cairo in the late 18th century were Murad Bey, who led the Mamluk army against Napoleon in 1798, and

his wife Nafisa al Bayda, who had come to Egypt as a slave some years before. She quickly attracted the attention of her owner, Ali Bey al Kebir, who freed her and made her his second wife. At Ali's death, Murad married Nafisa, who remained a powerful figure in Cairo even after Murad's death. She lived on until 1816 but had lost much of her influence after the accession of Mohammad Ali in 1805. Together, Murad and Nafisa amassed considerable wealth and property. One of the buildings Nafisa owned was a caravanserai on al Sukkariya street near the Bab Zuwayla, to which she added a sabil-kuttab in 1796.

Sabils provided free water to the public, while kuttabs were free schools where children could learn to read, write and memorize the Qur'an. These buildings were often commissioned by rulers or the wealthy as pious acts to save their souls. Only in Cairo, however, does one find the two functions combined into one building, the sabil-kuttab. Begun in the 13th century and originally attached to mosques, from late Mamluk times sabil-kuttabs could also be independent buildings, and by Napoleon's time over three hundred existed in Cairo. The sabil was a small room, often highly decorated, with grilles on the street level to which drinking cups were chained. The kuttab, usually an arcaded loggia with an overhanging roof, was located on the upper level. The Sabil-Kuttab of Nafisa al Bayda, with its elaborate grille work and finely carved and originally polychromed limestone façade, is a superb late Ottoman example of this uniquely Cairene building.

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ARCE ANNUAL MEETING APRIL 24 - 26, 1998

The Gustav von Grunebaum Center for Near Eastern Studies, Department of Near Eastern Languages and Cultures, University of California, Los Angeles was the host of ARCE's 49th Annual Meeting. Miguel Corzo of the Getty Conservation Institute invited ARCE members to visit the newly opened Getty Center on Thursday night, for a presentation and reception given by the Conservation Institute. Welcoming ceremonies took place the following morning at the UCLA campus. Papers were organized by Antonio Loprieno, Daniel Polz and Irene Bierman. Friday evening's festivities were kicked off by ARCE's President, Charles D. Smith. As the date also marks the 50th anniversary of ARCE, the subject of his keynote address was "A Passion for Egypt: An Illustrated ARCE History." It was an instructive, entertaining and somewhat sobering experience for those fellows and staff who saw slides of themselves in their salad days. Buses next took enthusiastic members to a reception at the Los Angeles County Museum of Art, hosted by the Department of Ancient and Islamic Art, headed by Nancy Thompson. On Saturday night, there was a reception

and banquet on the UCLA campus. The banquet featured Egyptian music and dancing by the University of California, Santa Barbara Ensemble under the direction of Scott Marcus. The dancers seemed to have stepped from a 19th century print of the Ghawazi! The raffle of a pair of EgyptAir tickets to Cairo added to the excitement.



Chip Vincent presenting the EAP Update.

For those able to delay their departure on Sunday, Board member Dr. Ben Harer invited ARCE members to see the Harer Family Trust collection. It is now on permanent display in the galleries of the Robert V. Fullerton Museum on the campus of California State University, San Bernardino. Dr. Harer proved an able and knowledgeable guide. A memorable way to end a memorable meeting!



ARCE stalwarts Rebecca Holder and Catherine Clyne, with Terry Walz, bracing for the registration rush.

THE HONOREE

WILLIAM KELLY SIMPSON

Prof. Simpson received his Ph.D. in Egyptology from Yale University in 1954, and has served as professor of Egyptology there since 1965. From 1970 to 1986 he was also Curator of the Dept. of Ancient Egyptian, Nubian and Near Eastern Art at the Museum of Fine Arts, Boston, and currently acts as Consultative Curator.

In the 1960s he was part of the efforts of the Nubian Salvage Campaign to rescue and document monuments before the building of the Aswan High Dam.

He is:

- co-director of the Penn.-Yale Expedition to Egypt
- editor of the Giza Egyptological Studies
- founder and co-editor of the Giza Mastabas Series
- author of 17 books and over 175 articles
- editor or contributor to 19 other volumes.



Santa Barbara Ensemble performing at Banquet.





SCARABS IN MY BACKYARD: DISCOVERING THE GAYER-ANDERSON SCARAB COLLECTION IN THE PORTLAND ART MUSEUM

BY JOHN SARR

ADAPTED FROM AN ARTICLE
IN THE SCROLL, QUARTERLY JOURNAL
OF THE ANCIENT EGYPT STUDIES
ASSOCIATION

With the Portland Art Museum's (PAM) March to August 1998 presentation of the Splendors of Ancient Egypt exhibit from the Roemer-Pelizaeus Museum in Hildesheim, Germany, came an opportunity for me to curate a display from PAM's own small Egyptian collection: a 1350-piece unpublished Gayer-Anderson scarab collection.

Following several years of research on the collection, I was asked to select, describe, and arrange an exhibition of a small number of the pieces. The scarab exhibit displays, therefore, only about 100 of the most important items arranged in four cases, each bearing a theme: the land, the king, the gods, and hieroglyphs. These small stone objects stand in the main hall of the exhibit in strong contrast to the massive granite Old Kingdom sarcophagus of Kaiemnofret.

With the scarabs on public display again, at least for a few months, I thought it would be of interest to relate how I became involved with the collection and, of course, what my research revealed.

I like to say I "rediscovered" the collection, which had been stored away in the museum's vault for at least ten years. After having moved from the East Coast with its abun-

dance of rich Egyptian collections to the West Coast with far fewer such collections, I felt I was going into "withdrawal" from Egyptian art and artifacts. I was particularly drawn, therefore, to an entry that I fell on by chance in an old Portland Art Museum catalog mentioning the presence of Egyptian scarabs in its collection. To have Egyptian objects, however small, here in my own backyard was an exciting prospect.

I arranged a meeting to discuss the scarabs with one of the museum's curators, who by chance had an assistant who had recently been given the task to research the scarab collection and find someone who could advise on the items. Given my involvement in Egyptology and my knowledge of ancient Egyptian, I was asked to examine the collection.

What I found was astounding. The collection contained 1350 items, representing almost every type of scarab and scaraboid amulet known, from Archaic Period cylinder seals to pectoral scarabs of the Late Period. Two gems in the collection are previously unpublished Amenhotep III commemorative scarabs. At issue, however, was that the entire collection had one accession number and there were no real details on the individual items. In fact, little was known about the collection other than the person who donated it to the museum.

To find out what the collection really contained, I volunteered my time to research information on the collector, the person who donated the collection, and the scarabs themselves. Over a two-year period I examined every item in the collection, drawing each one from three aspects, measuring and noting details. In the end I produced an inventory catalog of the entire collection.

I gave a presentation on the col-

lection at the annual ARCE conference in St. Louis, MO, in 1996. It was the first time that detailed information on the collection was shared with Egyptological professionals. As Egyptologists came to Portland, usually on one of the Ancient Egypt Studies Association programs, I would arrange to show the collection to them. T.G.H. James, Geoffrey Martin, Emily Teeter, William Peck, Edna Russman, Arne Eggebrecht, and others have viewed the items and shared comment and insights on some of the pieces.

BACKGROUND ON THE COLLECTION

The collection was assembled by the Englishman Major Robert Granville Gayer-Anderson, known also as John Gayer-Anderson. A self-described ardent collector and Orientalist, responsible for the present-day Gayer-Anderson Museum in Cairo, important Ancient Egyptian collections in Stockholm, Sweden, and Cambridge, England, and the sale of Egyptian antiquities to private collectors. It is thanks to one of these sales that this scarab collection found its way to Oregon.

This Gayer-Anderson collection of scarabs was loaned to and on display at the Ashmolean Museum in Oxford from 1917 to 1925, and was eventually bought in 1927 by Portland's well-known architect and then president of the museum's Board of Trustees, A. E. Doyle.

Shortly after his return to Portland from England, Doyle died in January 1928 at the early age of 50. In May of that year, the Portland Art Association put together a week-long memorial exhibit of Doyle's art collection, which included his Egyptian scarabs, paintings, old manuscripts, and drawings made by

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Doyle in Athens and Florence. In the review of the exhibit, the Oregon Sunday Journal gave the first public, although limited, description of the collection, citing that "one of the most important groups is a collection of several thousand Egyptian scarabs which vary in size, some as small as a ladybug and others as large as a good-sized rock." So much for an analysis of the collection at the time.

The following year, 1929, Doyle's widow donated the scarab collection to the Portland Art Museum. Most of the items were put on display beginning in the 1930s and remained there until the 1980s, when the collection was relegated to storage in the museum's vault.

DOCUMENTATION ON THE COLLECTION

When Doyle bought the collection, it included a catalog of very brief, general descriptions written by Gayer-Anderson along with black and white photos of the scarabs in groupings that Gayer-Anderson had arranged. The catalog indicates in Gayer-Anderson's own hand that the pieces were "Collected between the years 1907 and 1917 in Egypt and until recently with the rest of my ancient Egyptian collection on loan to the Ashmolean Museum, Oxford."

With the collection also came a 20-page typed document written by Gayer-Anderson entitled "General Introduction to the Gayer-Anderson Collection of Ancient Egyptian Seals and Scarabs." It gives a brief outline of Egyptian history followed by a discussion on seals and scarabs, with general references to the pieces in the collection.

HIGHLIGHTS OF THE COLLECTION

SEALS

The collection contains several cylinder seals, including two black steatite seals dating to Dynasty II. These are the oldest pieces in the collection if not in the

entire museum.

First Intermediate Period seals with geometric patterns on the flat and seals in the form of animals or people, such as a seated scribe are represented.

Funerary cones from TT93 (Kenamen from the reign of Amenhotep II) and from TT 27 (Sheshonq, chief steward of the Divine Adoratrix Ankhnesneferibre, from Dynasty XXVI) are in the collection. Also from the Late Period, there are pyramidal seals, cone seals, and bronze seals.

SCARABOIDS



In addition to the conventional scarabs there are numerous scaraboids with human faces as well as animal forms, such as frogs, ducks, tilapia fish and circular or elongated cowroids, replacing the usual scarab back.

MATERIALS IN THE COLLECTION

The majority of the scarabs are made from steatite, but the collection also contains scarabs in basalt, obsidian, and diorite; semi-precious stones such as amethyst, carnelian, hematite, feldspar, jasper, and lapis lazuli; metals such as silver, bronze and gold; and man-made materials such as faience and paste.



SCARAB TYPES



There are private name scarabs from the Middle Kingdom, royal name scarabs of Senwosret I and the Hyksos ruler Jakobhor. From the New Kingdom scarabs with the

name of
A h m o s e ,
Amenhotep II,
Amenhotep III
and Queen
Tiye. The col-



lection contains over 100 scarabs with the name of Thutmose III, dating from Dynasty XVIII to XXVI. The name of the pharaohs Seti I, Ramesses II, Si-Amon, and Sheshonq I are also found.

What Gayer-Anderson called "amuletic scarabs" abound in the collection. These are scarabs that are dedicated to or invoke the gods or express well wishes, such as 'Happy New Year,' or good fortune, such as 'Amon is behind me, I have no fear.' Some are engraved with images of gods or a wadjet eye. The collection contains numerous Bes and Hathor amulets.

Scroll and geometric patterns in the form of scrolls, knots, and spirals, and scarabs with simple hieroglyphic signs are well represented.

Fine examples of pectoral scarabs, which were made to be wrapped or sewn over the chest of a mummy, are found in the collection and include a Late Period pectoral scarab and its accompanying sons of Horus, as well as several heart scarabs, some bearing Chapter 30 of the *Book of the Dead*.

The collection includes not one but two Amenhotep III Lion Hunt scarabs, one intact, measuring 7.3 cm., and the other broken with only the bottom half remaining. (In my research I discovered that the Fitzwilliam Museum has the top half of a lion-hunt commemorative scarab from its Gayer-Anderson



scarab collection. In correspondence with Prof. Penny Wilson at the Fitzwilliam, however, I found that the two halves do not match.)

CONCLUSION

I am presently working on a publication on the collection, with the possibility of a Web site edition, as well as some articles on individual pieces. Meanwhile, if you get the chance to see the Hildesheim collection exhibit in Portland you will be able to view the scarabs while they are still on display. When the exhibit closes in mid-August, the scarabs return to the vault, and will not be in public view again until after the museum has expanded and an ancient art gallery is established, sometime in the next millennium.

It has been a rewarding experience for me to work on this collection and help bring it to the public once again. This feeling was particularly driven home upon hearing from Kent Weeks and Ann Macy Roth, who are both originally from the Northwest, that as children their first contact with Egyptian antiquities was the scarab collection in the Portland Art Museum. Professor Weeks confessed that it was one of the things that inspired him in the pursuit of a career in Egyptology. The present and future display of the scarabs, I hope, will once again inspire children and lead to a new generation of Egyptologists.

John Sarr is director of the Portland-based Ancient Egypt Studies Association, which promotes the study and understanding of ancient Egypt through lectures, classes, and study groups. The AESA serves members in both Washington state and Oregon and maintains a Web site (www.teleport.com/~jsarr/aesa.html) where more information on the organization, listings of upcoming activities as well as links to other Egyptological Web sites can be found. 🐛

MUSEUM OF MUMMIFICATION

W. BENSON HARER, JR., M.D.

The newly opened Museum of Mummification in Luxor is a little publicized jewel. A modest sign (regrettably redolent of a Ragab Museum) on the Corniche just past the Luxor Temple designates its location, but does not hint at the elegance of the presentation of the exhibits. The museum is below street level on the Corniche just past the Luxor Temple.

The focal point is the mummy of General Masaherta which was from the famous cache discovered in the hills above Deir el Bahri in 1881. State of the art vitrines stabilize temperature and humidity. The subdued lighting of the room enhances the spotlighting of objects which are presented in an open and uncluttered fashion. This presents the opportunity to view from several angles for most of the material. Labeling in English and Arabic is concise.

Handsome line drawings at the entry are similar to those on the wall outside the popular royal mummies room at the Egyptian Museum in Cairo. They present elements of the burial process as reflected by tomb decoration. Masaherta's originally nested coffins are exhibited along with those of Pa Di Anum, a high priest of Amus from Dynasty 22.

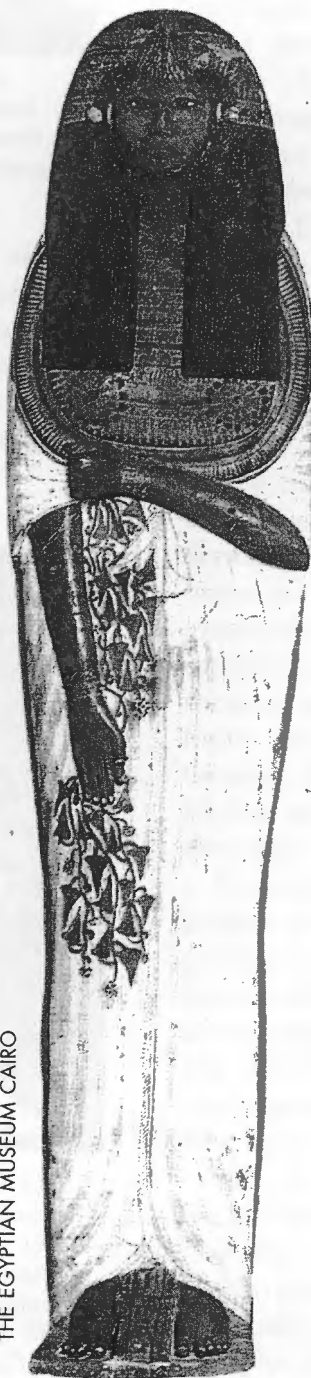
Massaherta was the son of King Pinedjem.

A spacious and attractive cafeteria flanks the exhibit hall on one side, while an elegantly appointed auditorium graces the other side. The latter seats about 250 people in comfortable theater seats and has up-to-date audio-visual capabilities. This will be a superb venue for lectures.

The opening exhibit concentrated on the products of mummification. Over a cup of the traditional Egyptian tea, the Director Dr. Ahmed Saleh outlined for me his plans for an additional exhibit devoted to the process of mummification. The space for this has been dedicated. A library of mummification is in process of development and donations would be welcome.

The adult entry fee is LE20—less than \$6. A splendid guide book is lavishly illustrated in color on a high quality glossy paper to show most of the objects. Dr. Zaki Iskander contributed a detailed essay on mummification in Ancient Egypt as well as his renowned experimentally mummified duck, which is still looking good after fifty years.

All in all this is a splendid addition to Egypt's expanding series of museums. It is well worth a visit. 🐛



THE EGYPTIAN MUSEUM CAIRO

VANISHED EGYPT: PHOTOGRAPHS OF THEATER PEOPLE IN EGYPT BEFORE THE REVOLUTION OF 1952

BY W. BROWN MORTON AND
CYNTHIA GRAY-WARE METCALF

W. Brown Morton III, is Associate Professor in the Mary Washington College Department of Historic Preservation. While on sabbatical leave during the academic year 1995-96, he worked with ARCE's Egyptian Antiquities Project, creating a preservation plan for the Bayt al-Razzaz palace (See p. 3). While in Cairo he developed an interest in the changing social context of Egypt in the 20th century. He also met other scholars at ARCE, including Cynthia Gray-Ware Metcalf from the University of Virginia, who was conducting research on women in modern Egypt. This collection of photographs of Egyptian theater people before the 1952 revolution is a result of that experience

The photographs in this collection were taken in the dynamic climate of post World War I Egypt during a time of political, economic, intellectual, social and cultural flux. Within a short span, Egypt had endured a separation from the Ottoman Empire, the end of the Khedive, British protectorate status, the formation of numerous political parties, diverse efforts at Islamic reform, vigorous arguments on the role of women in the New Egypt, and finally the struggle for power between the Wafd party, the royal court, and the British. In the midst of these rapid changes, early 20th century debate in Egypt understandably focused upon the question of Egypt's identity and future course. The different models offered as answers—the secular Western, the communist, the Islamic, the Pharaonic, the Arabic—all assumed their own sets



Inscription on photo reads:
"Miss Adele Loffy, singer and actress, at the Port and Castle in Alexandria, Rida Mary Mansour." c. 1925.

of social structures and ideologies. Their proponents advanced varying arrangements for the organization of social and individual rights and obligations and the place of Egypt and Islam in the world and history for public debate.



"A gift for our colleague the great actor Muhammad 'Abd al-Qaddus." Sarina Ibrahim, January 10, 1919. The actress Sarina Ibrahim worked in the troupe of the Shayk Salama (Hagazi) and all the troupes. She is one of the earliest actresses." c. Jan. 1919.

Much of the debate took place within the walls of the theater and the pages of an emergent and vibrant press. Both institutions, launched primarily by European-influenced Levantine immigrants in the late-19th century, examined social pressures through the context and vernacular of the theater and its press. As has been noted by the eminent historian Jacque Berque, the theater (and one might stress the performers themselves) became the cathartic means through which Egypt examined itself.

As the theater grew in importance, theatrical performers and their images assumed a greater significance to the Egyptian population. At the beginning of the twentieth century, Egyptian actors and actresses had come from the margins of Egyptian society as Levantine immigrants, Christians and Jews. However, in the social flux following World War I, the public's perception of actors slowly began to change. The increased politicization of the theater made performers and other persons associated with the theater important national figures. Upper-class aristocrats began to own theater companies or otherwise patronize the theater, and performers gained a higher social status. As the theater became more respectable, even Muslim women began to appear on the stage.

Between 1924 and 1935 over fifty journals covering the theater and its performers found their way to Cairo's newsstands. Performers and their images simultaneously demonstrated and disturbed essential notions of what was considered acceptable in the New Egypt. Their images unleashed a barrage of visual and textual definitions of Egyptian identity.

The photographs of theater people in this collection present an image of modernity. In their way, the photographs express one of the deepest undercurrents of early 20th century

Egyptian thought: the idea (and for many the anxiety) that all that was advanced must come from the West.

Both men and women strove to emulate the "modern" approach. In this collection, a few of the pictures show men wearing the fez, the traditional headgear associated with the greater Ottoman empire. Males posed hatless, sporting the latest European clothes and hairstyles. Through these images, they drew upon notions of Western chic, advancement and permissiveness, and emulated the desires of those eager to associate Egypt with European and Mediterranean culture.

The photographs in this collection represent the hopes of Egyptian theater people. They would have been ordered by the subjects themselves. Printed on the back of postcard paper, photographs could be widely distributed to journals and theater managers, playwrights and friends.

The photos were scattered and largely forgotten, as were many of the dreams and ideas of early 20th century Egypt. However, they represent themes—such as the place of modernity in Egypt, the role of women and men—that are still passionately contested in Egypt. The photos demonstrate the innocence and energy with which many Egyptians embraced the promise of all the West seemed to offer. It is perhaps this innocence, coupled with the events that would challenge Egyptians in the latter half of this century, that make these photographs so evocative. The captions are taken from the back of the photos. ▀

Ridderhof-Martin Gallery
Mary Washington College
August 17-September 13, 1998

A N N O U N C E M E N T S

PRELIMINARY REPORTS/ SUPREME COUNCIL OF ANTIQUITIES

Preliminary Reports of the various works carried out by missions working under the supervision of SCA are to be published in the ASAE. Comprehensive and detailed reports are to be submitted on floppy disk, written in "Microsoft WORD" on A4 paper and accompanied by the necessary figures, plans or photos, leaving adequate space at bottom margin. Placement of the figures and plans are to be marked by a blank frame: width and height to be determined by scale of figure or plan. Photographic documents are to be laid out in separate plates, paginated with Roman numerals (P 1.1, p1.2, etc.). A hard copy of the document on A4 paper is to be attached to floppy disk.

EMPLOYMENT OPPORTUNITIES

VERONIKA GERVERS RESEARCH FELLOWSHIP IN COSTUME AND TEXTILE HISTORY. The Royal Ontario Museum announces the annual fellowship of up to \$9000 CAN to be awarded to a scholar working on any aspect of textile or costume history. Research must incorporate, or support, ROM collections, which cover a broad range of time and geography. For information, contact: Chair, Veronika Gervers Memorial Fellowship, Textile and Costume Section - NEAC, Royal Ontario Museum, 100 Queen's Park, Toronto ON M5S2C6, Canada, 416-586-5790; Fax 416-586-5877; E-mail textiles@rom.on.ca; World Wide Web www.rom.on.ca. Deadline for applications is November 15.

ASSISTANT CURATOR - DEPARTMENT OF ANCIENT EGYPTIAN, NUBIAN AND NEAR EASTERN ART The Museum of Fine Arts, Boston is accepting applications for assistant curator of Ancient Egyptian, Nubian and Near Eastern Art. Assistant curator will assist curator and associate curator in operations of the department, including collection, exhibition, preservation, and interpretation of the department's vast archaeological and art historical holdings. Candidate must have at least a master's degree. Candidates should have a demonstrated record of scholarly excellence, museum and exhibition experience, archaeological field experience, knowledge of material culture, good interpersonal skills, and excellent written and verbal communication skills. Send resume and writing sample to: Sandra Matthews, Snr. Employment Manager, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115. We are an equal opportunity employer and seek diversity in our work force.

ACADEMIC DIRECTOR - INTERNATIONAL INSTITUTE FOR THE STUDY OF ISLAM IN THE MODERN WORLD. Chief objectives: exploring Muslim responses to challenges

and opportunities of modernity and globalization; providing Masters and PhD Degree programs to qualified researchers; and facilitating dissemination of knowledge pertinent to Islam and Islamic societies. Academic Director responsible for the guidance and planning of the institute's academic activities. Candidates will possess established, international reputation in social sciences or humanities, wide-ranging academic contacts, especially in the Muslim world, experience in the field of academic administration at graduate and postgrad levels. Candidates should have an excellent command of English.

Application deadline: August 1, 1998.
Requests for information should be sent to:
ISIM Board, P.O. Box 11089, 2301 EB
Leiden, The Netherlands

EXECUTIVE DIRECTOR (Cairo) - CENTER FOR ARABIC STUDY ABROAD CASA. Opening for position of Executive Director for the period from June 1999 to June 2001. The Center For Arabic Study Abroad (CASA) offers intensive summer and full-year programs in spoken and advanced literary Arabic for American college and high school students and faculty, at the American University in Cairo (AUC) under the governance of a consortium of 21 American universities. CASA headquarters are at the School of Advanced International Studies (SAIS) of Johns Hopkins University, Gerald E. Lampe, Director. Cairo Co-Director is El Said Badawi, head of the Arabic Language Institute, who represents AUC in administering the program. CASA programs are funded mainly by the United States Department of Education (USED), with auxiliary funding from the Mellon Foundation and the USIA/ Fulbright Commission in Cairo.

Responsibilities of the Executive Director include: administration of the teaching program; student counseling; faculty supervision; curriculum and testing development; liaison with CASA Director and Co-Director; some teaching of advanced Arabic classes in Arabic; fundraising and public relations in Cairo.

Executive Director holds an appointment on the AUC faculty at a rank and salary appropriate to his/her qualifications. Appointment shall be for a minimum of two years, beginning June 1999, contingent upon continued USED support. Fringe benefits include housing and round-trip travel. Qualifications include: professional competence in the Arabic language; M.A. (Ph.D. Preferred); experience in language teaching; background and interest in language pedagogy; administrative experience. Please send applications or nomination with a complete c.v. and three letters of reference to: Gerald E. Lampe, Director, CASA, SAIS/Johns Hopkins University, 1619 Massachusetts Ave., N.W., Washington D.C. 20036. Tel. 202-663-5751. Deadline: Sept. 14, 1998.

Unfortunately, time was not kind to Nafisa's sabil-kuttab. Once the focal point of the neighborhood, the installation of water mains early in this century and the elimination of the old system of Qur'anic schools in 1956 gradually robbed the building of its purpose and it was left to decay. By the 1990s, part of its roof had collapsed, its foundations were threatened by ground water, and leaking drains from a building next door had all caused severe water damage. The building had also suffered from the depredations of vandals and was filled with trash. When Agnieszka Dobrowolska and Jaroslaw Dobrowolski, architects with experience in architectural conservation in Egypt, proposed the restoration project to ARCE's EAP in the mid-90s, the sabil was in danger of collapse. The Dobrowolskis began the project together in November 1995, and when Jaroslaw was called to other duties, Agnieszka carried on alone to the project's completion in 1998.

This was truly a multi-national endeavor. The project's main financing was provided by USAID, with additional support by the Royal Netherlands Embassy through the Local Cultural Grant (Egypt). The project team worked in close cooperation with the SCA and was made up of foreigners and Egyptians, experts and craftsmen, workers and scholars. Indeed, many of the replacement parts for missing elements were created in the neighborhood by local craftsmen. The neighborhood, in fact, adopted the project as its own.

Once the decades of trash had been cleared out, the full scope of the project became apparent. Masonry was cleaned and desalinized, missing or badly decayed stones replaced, and the decorative marble, wood and bronze elements cleaned, conserved and replaced as needed.



Photo by: Patrick Gordon

At opening ceremonies: (l. to r.) Dr. Abdullah El-Aitar, Director of Islamic and Coptic Sector SCA, Dr. Gaballa A. Gaballa, Secretary General of SCA, Daniel Kurtzer, US Ambassador to Egypt, Farouk Hosni, Minister of Culture.



(l. To. r.) Chip Vincent, Egyptian Antiquities Project Director, Agnieszka Dobrowolska, Project Director, Sabil Nafisa Project, Jarek Dobrkowski, Technical Director, Daniel Kurtzer, US Ambassador to Egypt. Photo by: Patrick Gordon

To prevent ground water penetration, wet soil around the foundations was replaced with a layer of flint pebbles and a system of ventilating tubes installed. The damaged bath and toilet facilities in the next building were relocated, revealing, in the process, a medieval sewage shaft that was cleaned and now serves as a ventilation shaft. The sabil now has glass windows inside the grilles to keep out the dust, and new ventilation and lighting systems. A small exhibition has been installed in the sabil showing artifacts found during the work, including one of the sabil's drinking cups. In the rubble filling the building, team members discovered beautifully painted fragments of wood panels from an adjacent building constructed at the same time as the sabil-kuttab. They have been conserved and are now on view in the kuttab.

The people of the neighborhood, who took the restoration project to their hearts, also participated in the celebrations. As well as being ARCE's guests at the Sunday opening ceremony, the whole neighborhood was invited to a special evening of traditional storytelling held at the sabil-kuttab on Monday evening. Sherine al Ansari, a modern storyteller in the ancient tradition, enthralled her audience with historical tales of Cairo.

For the various experts involved in the project, ARCE hosted a workshop in architectural conservation in Cairo on Monday, May 25 at which those who worked on the sabil and their colleagues in the field met to discuss problems and methodology, specific restoration projects on which they had worked and, indeed, the whole philosophical approach to restoring Islamic monuments in Cairo and Egypt. Discussion was lively and wide-ranging.

Even as the celebration of the resurrection of Nafisa al Bayda's sabil-kuttab was taking place, ARCE's EAP was looking forward to future work. For Nafisa's sabil-kuttab is but the first in a series of planned restoration projects in the Bab Zuwayla area. In June, Agnieszka Dobrowolska began will start work on the minbar in the mosque of Saleh Tala'i, and in September on the restoration of the sabil Mohammad Ali, north of Nafisa's sabil-kuttab. Work is now underway on the Bab Zuwayla gate itself under the direction of Nairy Hampikian, and other buildings in the area will follow. Concurrently, USAID has funded construction of a new sewer line for the street that will improve living conditions for the people in this still-thriving neighborhood and also safeguard the monuments that are the neighborhood's architectural heritage. The next few years should be exciting for ARCE as it continues to work to preserve Cairo's Islamic monuments.



graduate program may have been a shock to both of us. At any rate, we both quickly calibrated my deficiencies, and the considerable work before us if I was to reasonably meet the program requirements. I expected intimidating and terrifying meetings of courses in basic skills of ancient Egyptian language. But this was not my experience, with Kelly at least. When I think of his qualities as a teacher of basic skills, the words *patience* and *generosity* come to mind. Considering Kelly's many scholarly projects, and numerous other responsibilities, he was extraordinarily generous with his time. And as we sat and read basic texts like *Sinuhe*, texts that Kelly must have read so many times, he was patient with a beginner. I saw these qualities in Kelly with all the students in the program at that time."

Mark Lehner

After the presentation, a reception hosted by the Department of Egyptian Art of the Metropolitan Museum of Art was held in the Temple of Dendur, a splendid and fitting site for a celebration.

The weekend concluded on Sunday with a trip to the Brooklyn Museum. There participants were treated to a lecture on the excavations of the Temple Complex of the Goddess Mut at Karnak and a tour of the Museum's Egyptian Collection by Richard Fazzini, the head of the Museum's Egyptian Collection. ■



EXECUTIVE DIRECTOR	TERRY WALZ
EDITOR	JOAN MEISEL
ART CONSULTANT	NANCY CAREY

AMERICAN RESEARCH CENTER IN EGYPT
30 EAST 20TH STREET, SUITE 401
NEW YORK, NY 10003-1310
TEL: 212-529-6661 FAX: 212-529-6856
<http://www.arce.org>

REMEMBERING GAMAL MOKHTAR

Dr. Gamal Mokhtar, one of his country's leading Egyptologists, died in January of this year. He had struggled valiantly to recover from heart surgery performed in 1997, but was unable to regain his health. Aside from his excellent scholarly credentials and publications, he will long be remembered, together with former Minister of Culture, Dr. Sarwat Okasha, as a savior of the Nubian monuments whose site were inundated by the creation of Lake Nasser. At that time, Dr. Mokhtar was Secretary General of the Egyptian Antiquities Organization, the group charged with responsibility for the preservation of antiquities in Egypt. Dr. Okasha and he mobilized world support for the massive relocations necessary to preserve the temples at Abu Simbel, Philae, and numerous other sites. These engineering feats were, and still are, unparalleled in terms of their magnitude and the speed with which they were completed. They are lasting testimonials to the diplomatic and organizational skills of the late scholar.

At the time of his death, at 80 years of age, he was teaching at the University of Alexandria where he was a professor of archaeology and history, remained an active member of the Supreme Council of Antiquities of Egypt, and was that country's representative to UNESCO. His publications include: *The Egyptian Civilization* (with Ahmed Badawi), *The History of Ancient Egypt and the Middle East*, *Education in Ancient Egypt* (with Ahmed Badawi), *Ihnasaya el-Medina* (Herakleopolis Magna), *Importance and Its Role in Pharaonic History*, numerous articles and the editorship of several encyclopedias in the field of Egyptology. He also wrote one of the introductions to *The American Discovery of Ancient Egypt*, which ARCE co-organized. He was honored by many countries and received an honorary doctorate from the University of Montpellier.

Dr. Mokhtar was a confirmed bachelor, but his extraordinary charm, easy smile, and courtly manners, must have caused many a female heart to flutter. He dressed impeccably, had a wonderful sense of humor, and was a delight to converse with. This learned man was quick to compliment the work of others and always did so with great sincerity. His immense circle of friends and admirers will greatly miss this exceptional gentleman. For those of us fortunate enough to have known him and been his guests at the Automobile Club in central Cairo, he will always be remembered in his favorite setting, being a most gracious host and convivial friend. He was a great friend of former Cairo director John Dorman and his wife Nene.

Jack Josephson



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H O L D T H E D A T E

EXHIBITIONS

DALLAS

SEARCHING FOR ANCIENT EGYPT

Featuring 134 items from the Univ. of Penn. Museum, most notably the newly restored Chapel Tomb of Kapure. Curated by David P. Silverman, the exhibition documents aspects of Egyptian culture and society, and the role that the Museum has played in the discovery of material culture. Dallas Museum of Art, 214-922-1200. Sept. 28-Feb. 1, 1998.

NEW YORK

IMAGE AND TEXT: ORIENTALIST WORKS ON PAPER FROM THE PERMANENT COLLECTION

The Middle East and North Africa as seen through the eyes of Jean-Léon Gérôme, Edwin Long and David Roberts. Dahesh Museum, 212-759-0606. June 30-Sept. 5, 1998.

PORTLAND, OR.

SPLENDORS OF ANCIENT EGYPT

More than 200 works, pre-dynastic through Roman, from Roemer-Palizaeus Museum, Hildesheim, Germany. Portland Art Museum, 503-226-2811. Through Aug. 2, 1998.

PROVIDENCE

ARCHAEOLOGICAL ARTISTS IN EGYPT

Exhibition of paintings and epigraphic work among Egypt's ancient temples and tombs. Works shown are from expeditions of Howard Carter, Nina and Norman de Garis Davies, and

Joseph Lindon Smith. Annmary Brown Memorial Gallery, 401-863-3132. Open 1-5, Monday-Saturday. Oct. 10-Nov. 21.

GIFTS OF THE NILE:

ANCIENT EGYPTIAN FAIENCE

Organized by the Rhode Island School of Design, the exhibition displays over 100 prime examples of ancient Egyptian faience from collections around the world. RISD Art Museum, 401-454-6500, Aug. 28-Jan. 3, 1999.

WASHINGTON, D.C.

ARTS OF THE ISLAMIC WORLD

Includes about 55 works—Koran pages, metalwork, ceramics, glass vessels, manuscript pages and calligraphy, from 9th to 19th century.

Freer Gallery of Art, 202-357-4880.

CHARLES LANG FREER AND EGYPT

Among nearly 70 items shown are glass vessels, faience amulets, bronze figurines, limestone plaques, stone and wood sculptures, dating from the New Kingdom the Roman Period. Freer Gallery of Art, 202-357-4880. Ongoing.

MEETINGS

SIXTH BIENNIAL SYMPOSIUM, TEXTILE SOCIETY OF AMERICA. CREATING TEXTILES: MAKERS, METHODS, MARKETS.

Fashion Institute of Technology, Seventh Ave. at 27th St., NYC. Contact Desiree Koslin, FIT, 212-760-7714. Sept. 23-26.

THE MAMLUK SULTUNATE:

CITIES, SOCIETIES, ECONOMIES.

Dr. Ulrich Haarmann, keynote speaker. At DePaul Center, Chicago. Info: Warren Schultz, DePaul Univ. 773-325-1561. Dec. 3, 1998.

SYMPOSIA

THE ARCHAEOLOGY OF ANCIENT NUBIA AND THE SUDAN: FREE PUBLIC SYMPOSIUM

The Museum of Fine Arts, Boston, in cooperation with the Dept. of African-American Studies, Northeastern University, and the W. E. B. Du Bois Institute, Harvard University present a public symposium featuring some of the world's leading specialists in the archaeology of the Sudan. Rennis Auditorium, Museum of Fine Arts, Boston, Aug. 22-23. For info, call 617-369-3326.

NINTH INTERNATIONAL CONFERENCE OF THE SOCIETY FOR NUBIAN STUDIES

Six main paper session covering all periods of Sudanese history and prehistory; bus tour on Aug 23 to points of historical interest; visit to Museum of the National Center of Afro-American Artists which will present two special exhibitions. Also: receptions and viewings at Harvard Univ. and the Museum of Fine Arts to view the Nubian collection excavated by George Reisner. Aug. 20-26, Museum of Fine Arts, Dept. of Ancient Egyptian, Nubian and Near Eastern Art, Boston, 617-369-3329.

